



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

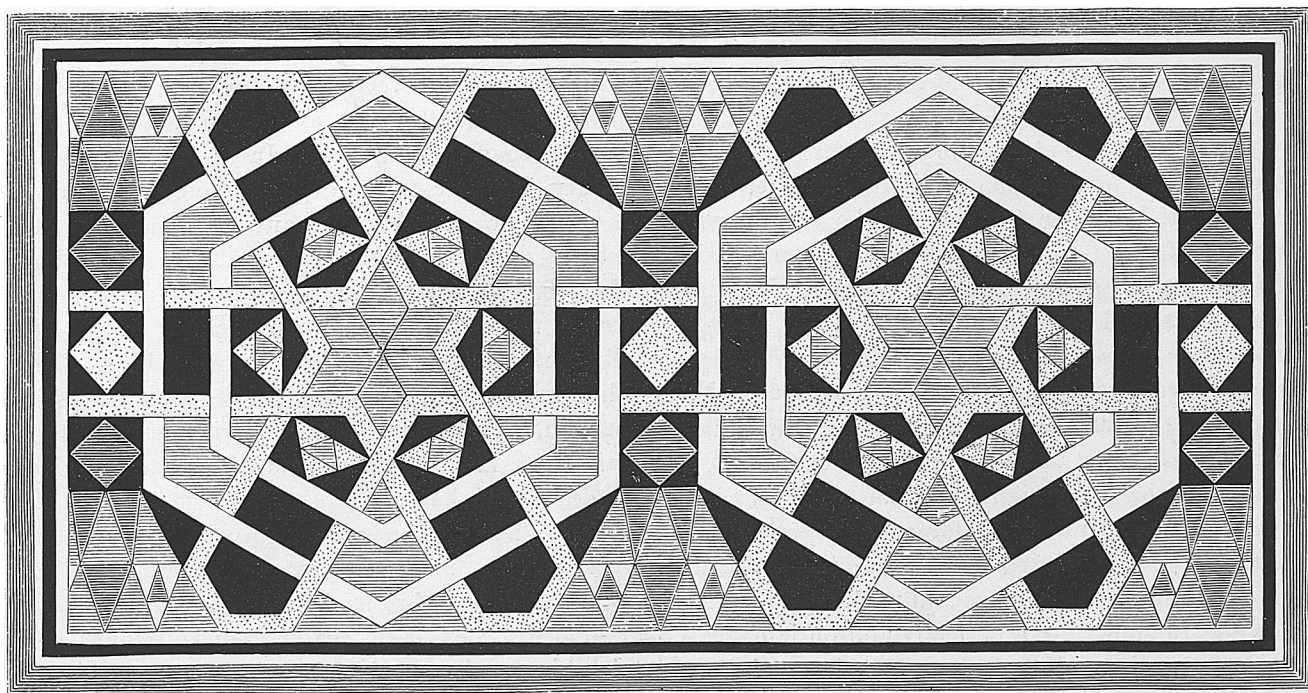
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

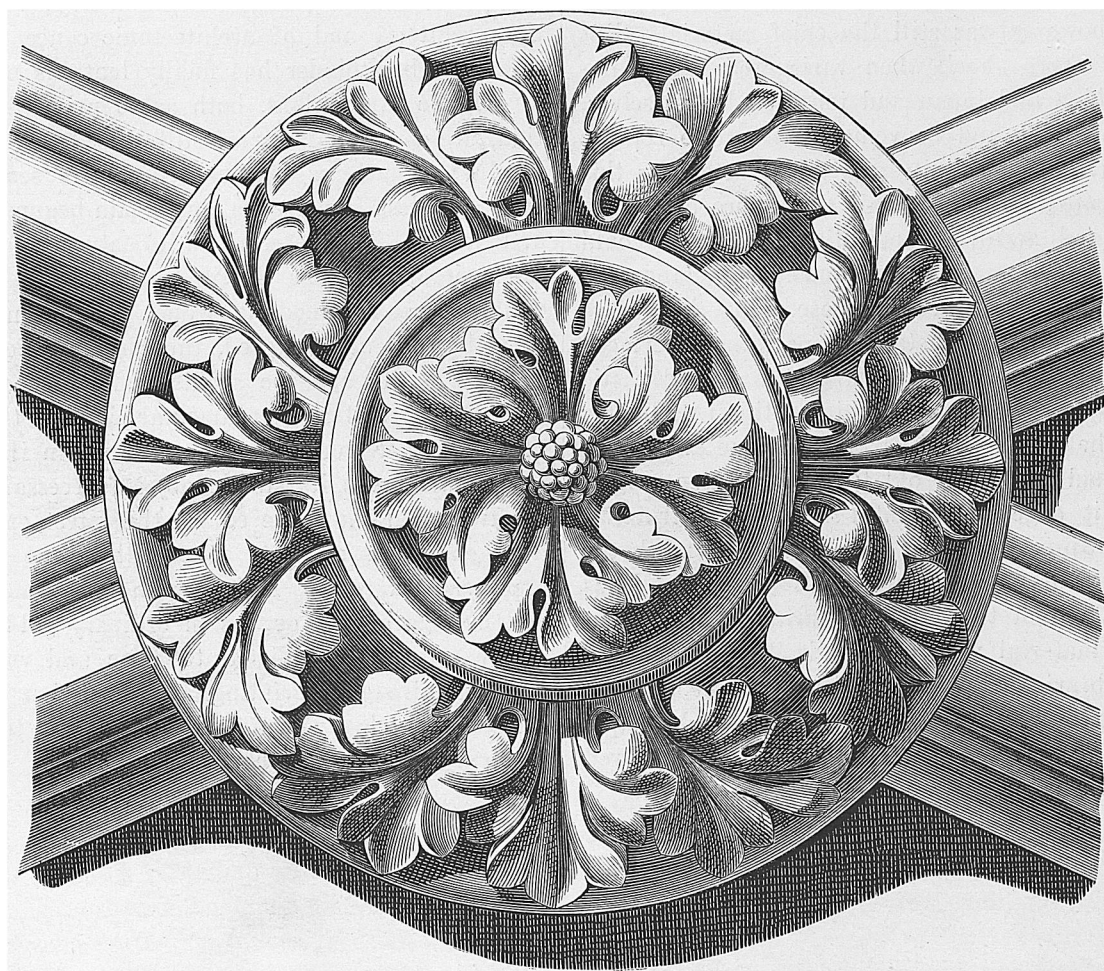
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

SPECIMENS OF ORNAMENTATION.



No. 1.

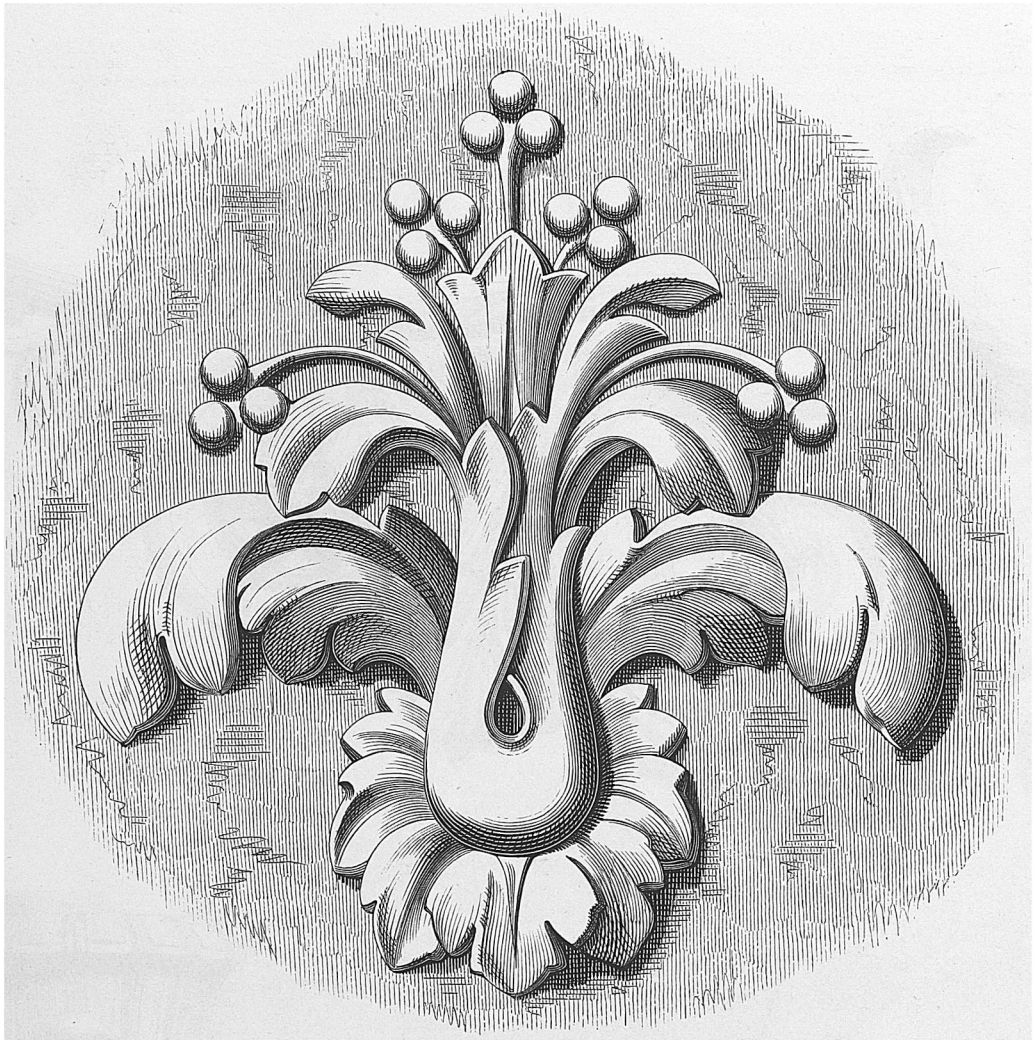


No. 2.

No. 1. Mosaic from Monreale Cathedral near Palermo; close of 12th century. — The colors used in this pattern, a specimen of the *opus Grecanicum*, or glass mosaic, and eminently Moresque in character, are black, red, blue, gold and white.

No. 2. Early Gothic Key-stone, from the Sainte-Chapelle in Paris.

This beautiful church, one of the most perfect examples of the pointed style, was commenced in 1245. It is divided into an upper and lower chapel, the key-stone represented in our engraving belonging to the lower. It was designed and built by Pierre de Montreuil to whom are due the chapel of the Château de Vincennes, and part of the Monastery of Saint-Germain des Prés at Paris, where he was buried in 1266.



No. 3.



No. 4.

No. 3. French Renaissance; Floral Ornament from the Church of St. Paul and St. Louis, Paris (1627—1641). Style of Louis XIII.

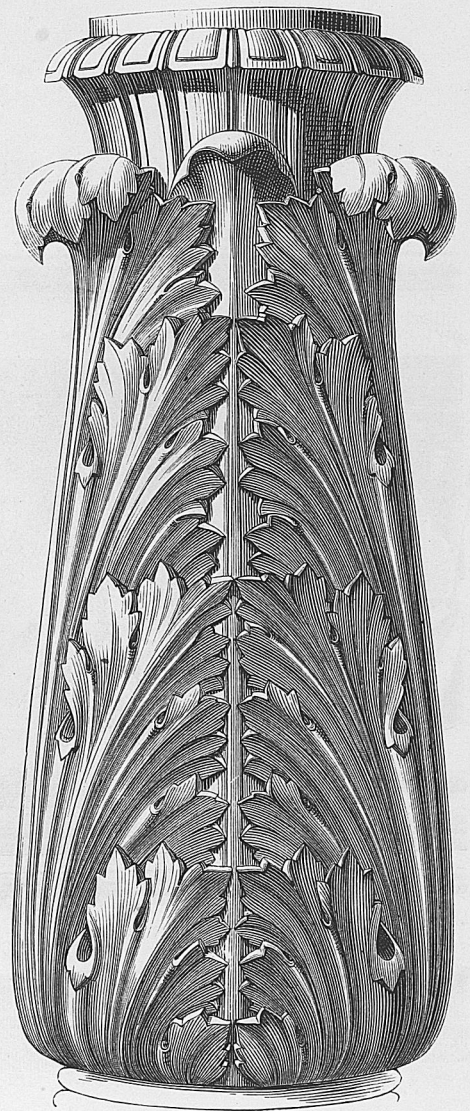
No. 4. French Renaissance; Portion of Cap over Windows of the former Hôtel Sully; 17th century.



No. 6.



No. 5.



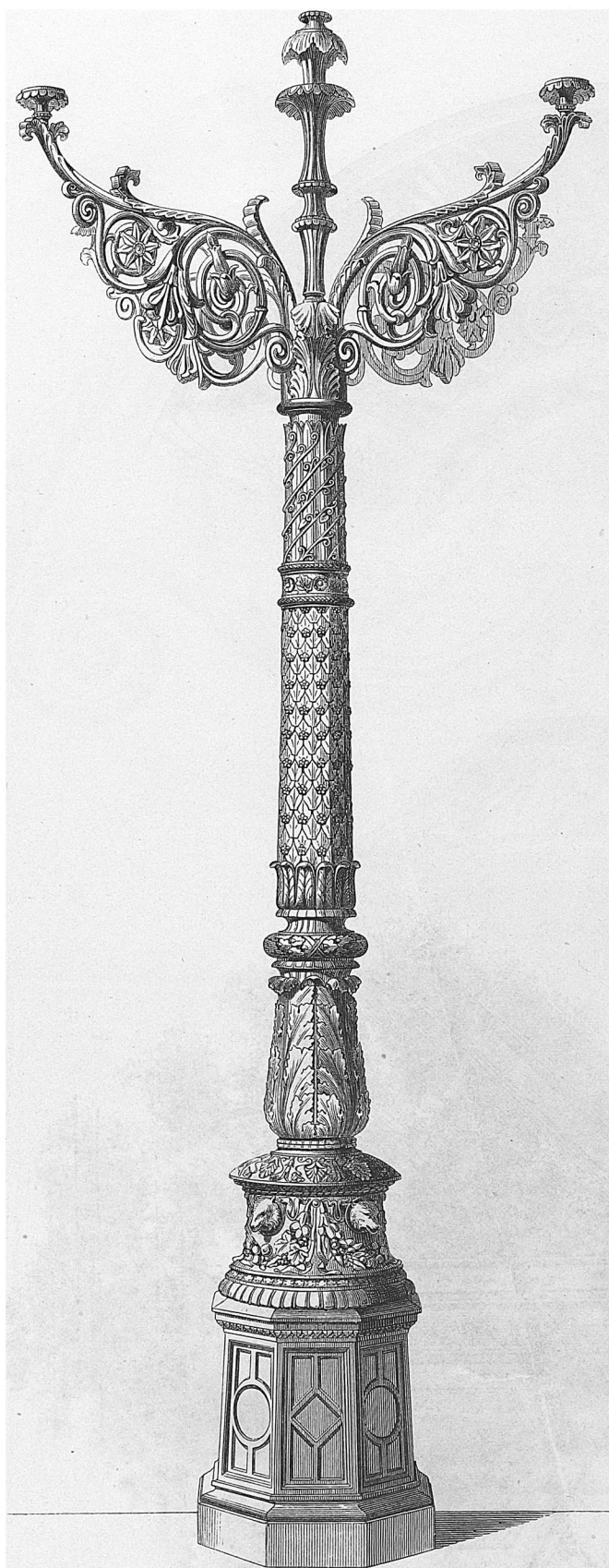
No. 7.



No. 8.



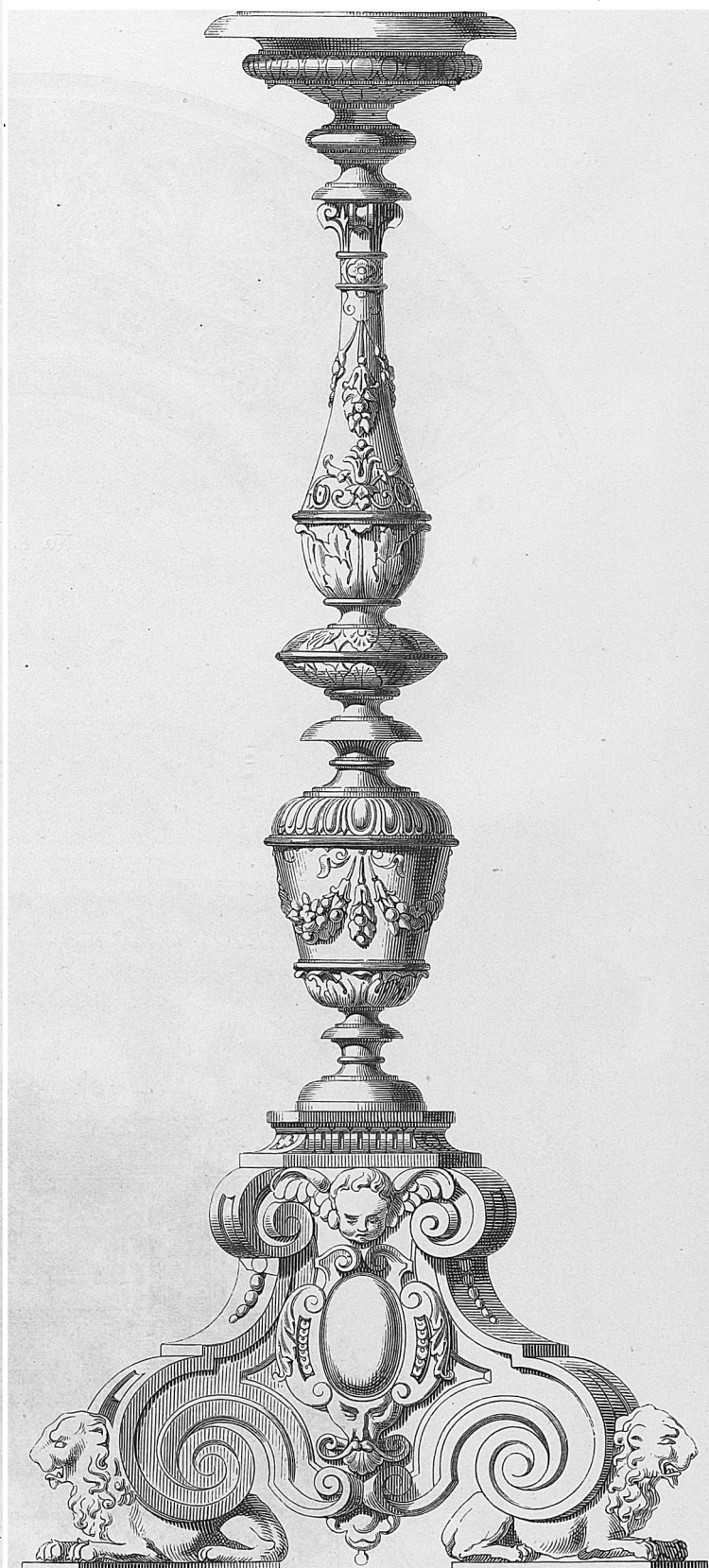
No. 9.



No. 10.

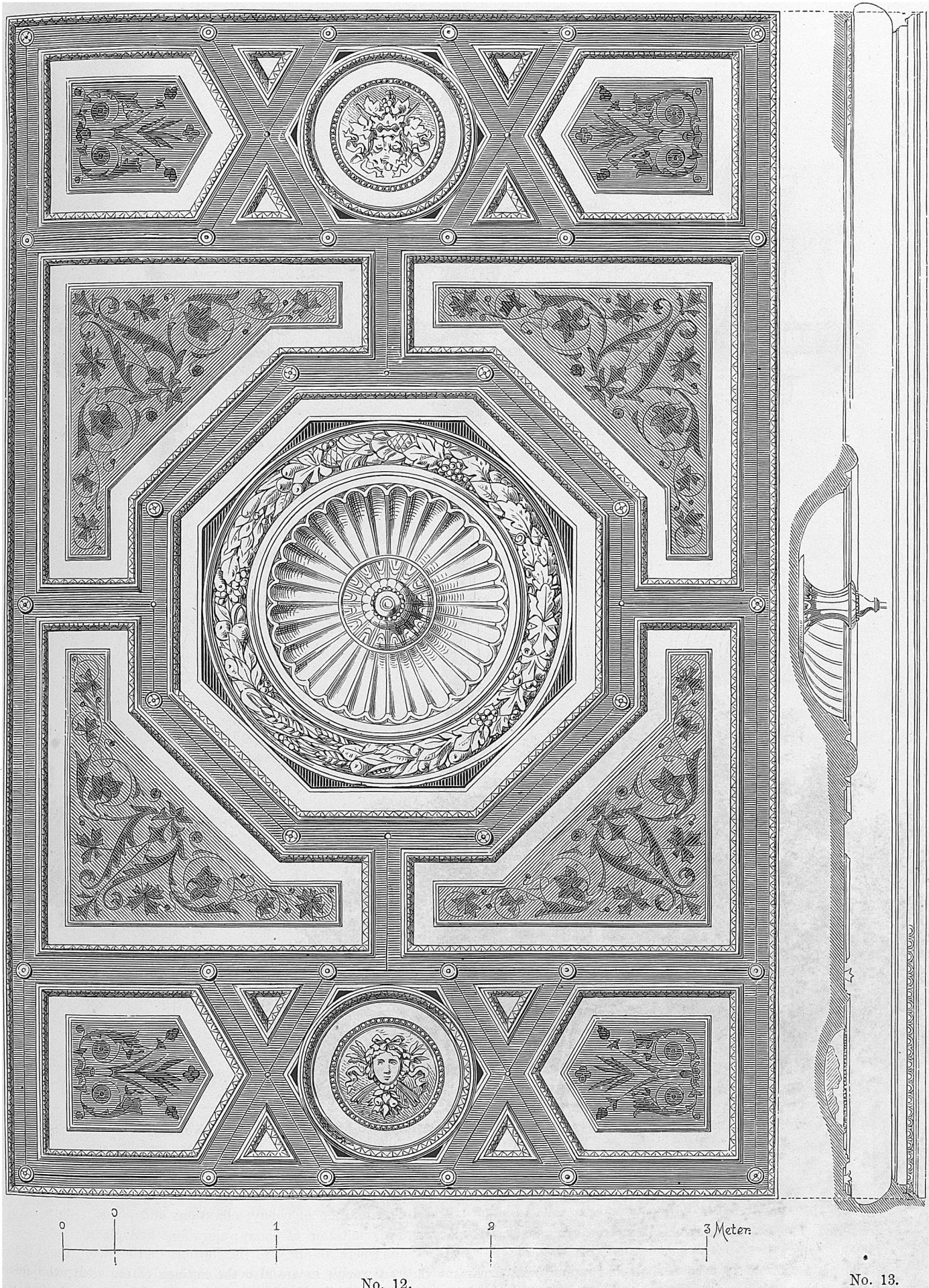
No. 10. Design for Bronze Candelabrum.

From the Paris Exhibition.



No. 11.

No. 11. Bronze Candelabrum with triangular base; Close of 16th century.
From the Italian section of the »Histoire du Travail.«

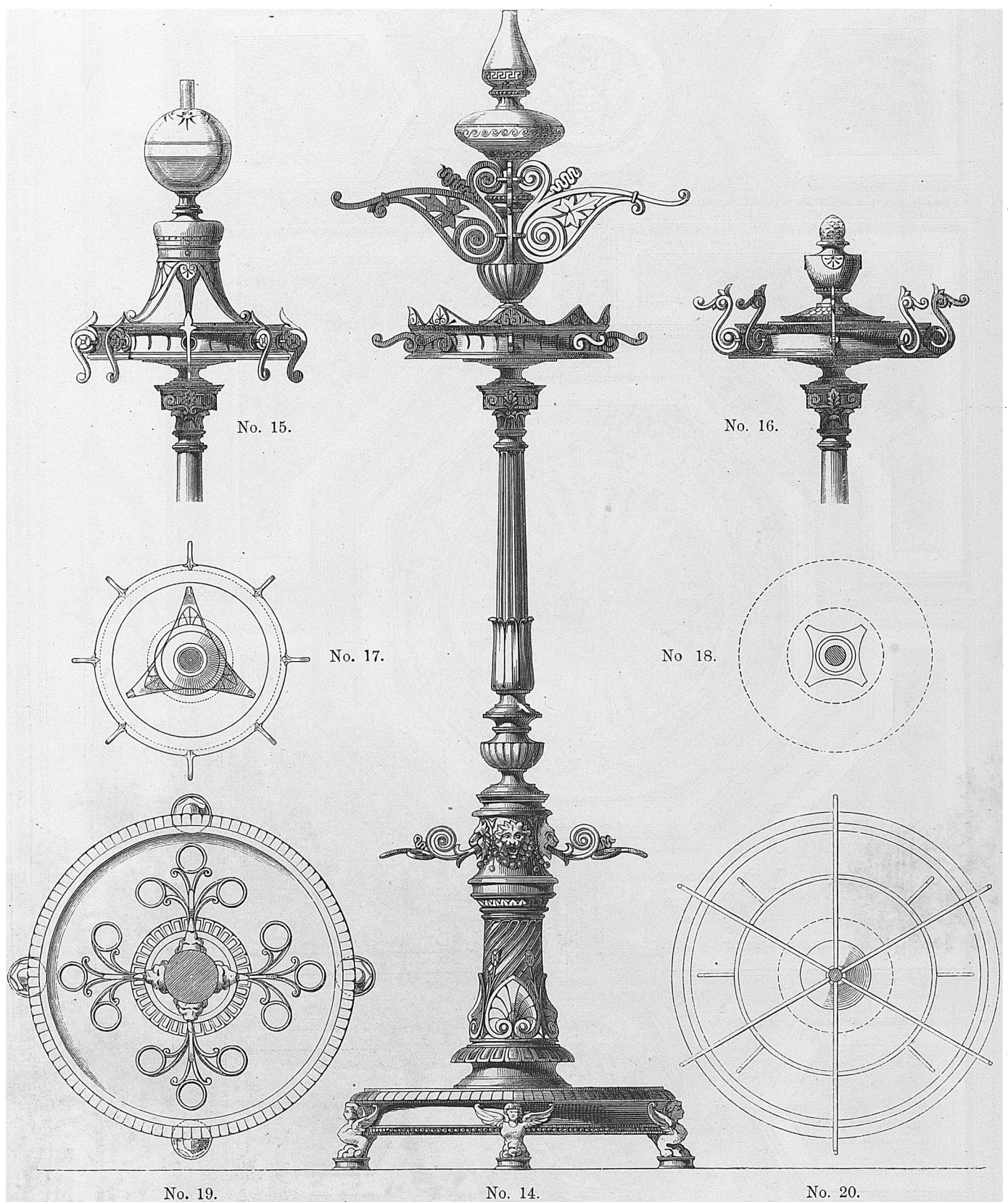


No. 12.

No. 13.

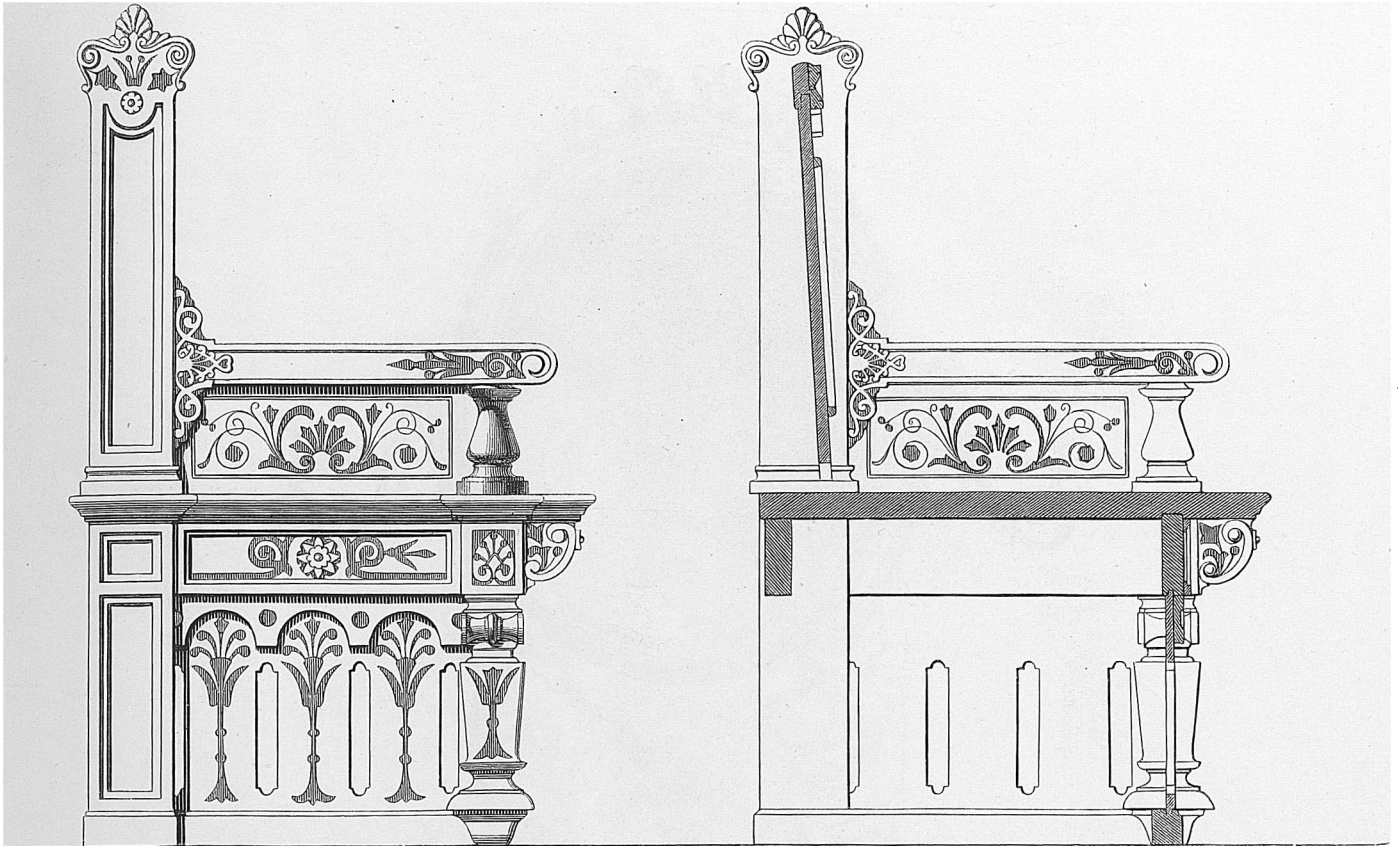
Nos. 12 and 13. Design of Wooden Ceiling for a Dining-room.

The walls of the dining-room are lined with wainscoting to two thirds of their height, above which block-printed paper hangings, dark green and framed with gold, extend to the upper cornice. The ceiling, inlaid in three different sorts of wood, shows dark-stained oak for the ornamented panelling, maple, but not too light in color, for the surrounding friezes or borders, and light oak for the geometrical framework, the main features of the ceiling. The small flowers are gilt and joined with fine tracings in gold; the small medallions, in relief on gold ground, represent emblems of »Wine and Fruit.« The ribs of leaf or egg and dart mouldings, those of the centre-flower or shell, and the highest fillets are in dead gold, the panel ornaments traced by parallel gold lines.



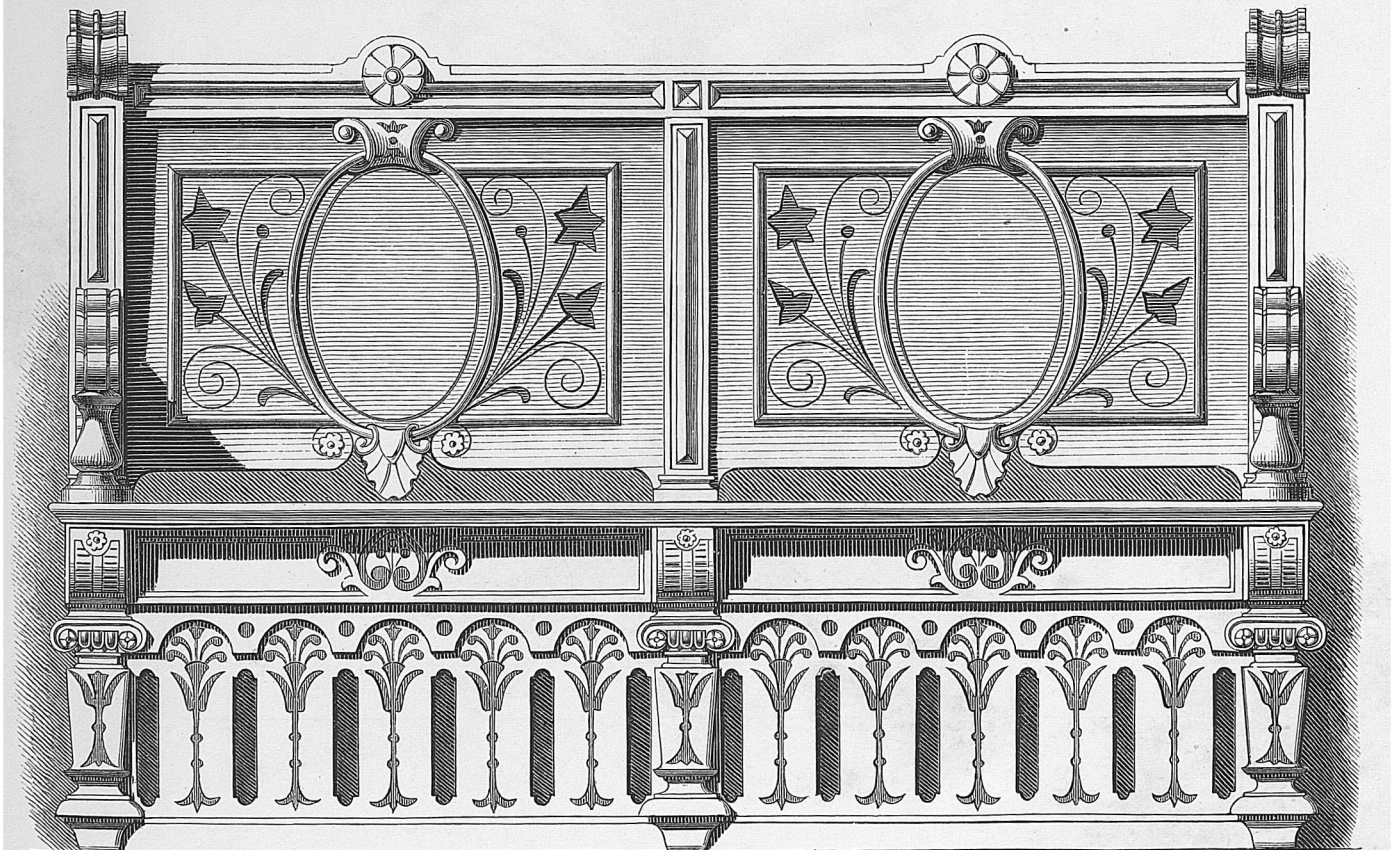
Nos. 14—20. Umbrella, Hat and Coat stand; in stained pear tree, imitation of ebony; elevations and plans.

The plain mouldings are polished, if enriched with ornament they are rough as are also the flutings of the stem, the fillets being polished; the small lions' heads with stick or umbrella holders, and the pegs for hats and coats oxydized bronze. If combined with a lamp, as in Nos. 14 and 15, it may serve as candelabrum in a central hall, while No. 16. shows a more simplified termination without lamp. No. 3 of supplement gives full-size details of the latter with suppression of the ornament.



No. 22.

No. 23.



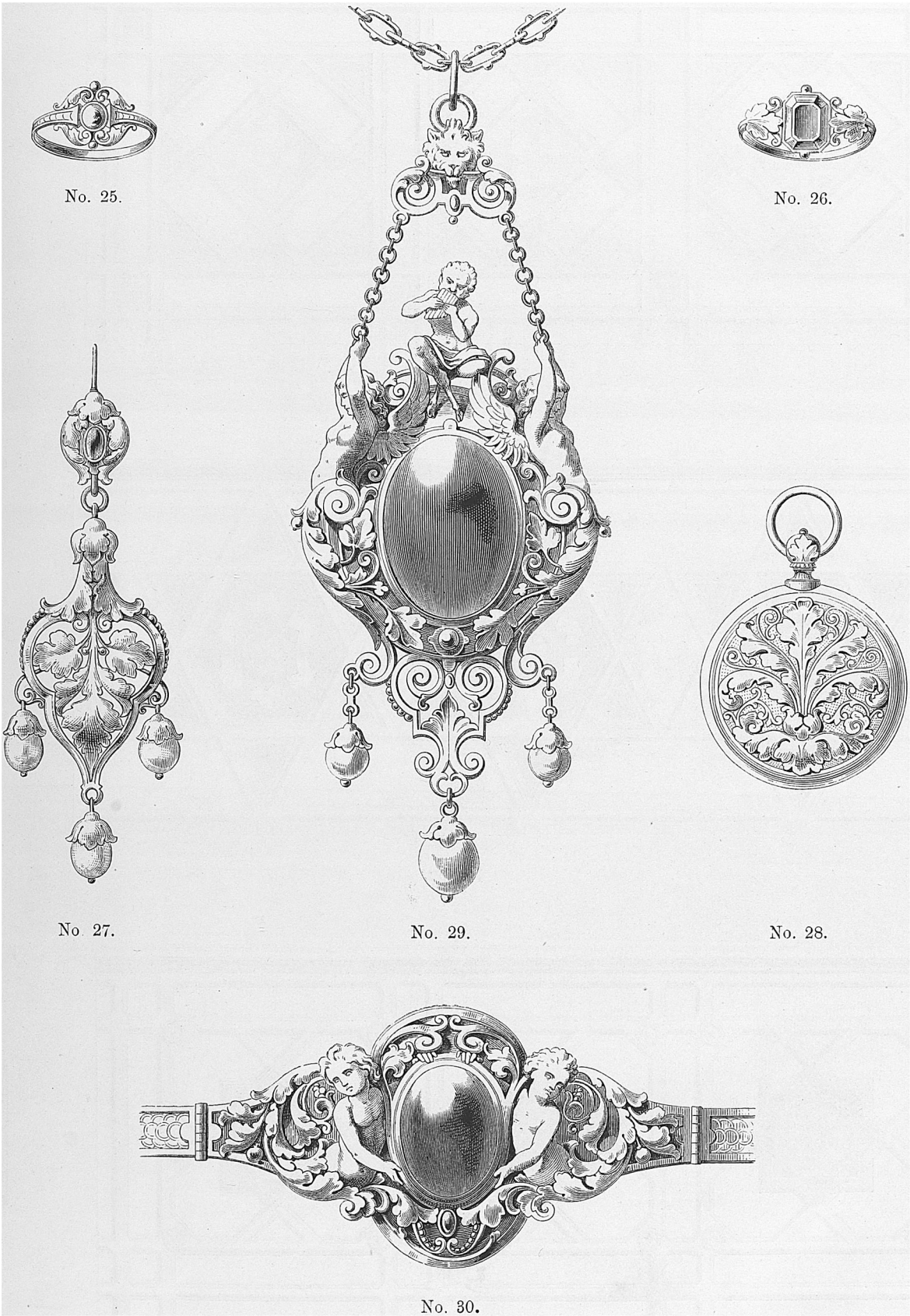
No. 21.

Nos. 21—23. Carved Bench in the Hall of the Railway-station, Stuttgart. — Front, side elevation and section.
For details see supplement, Nos. 1 and 2.

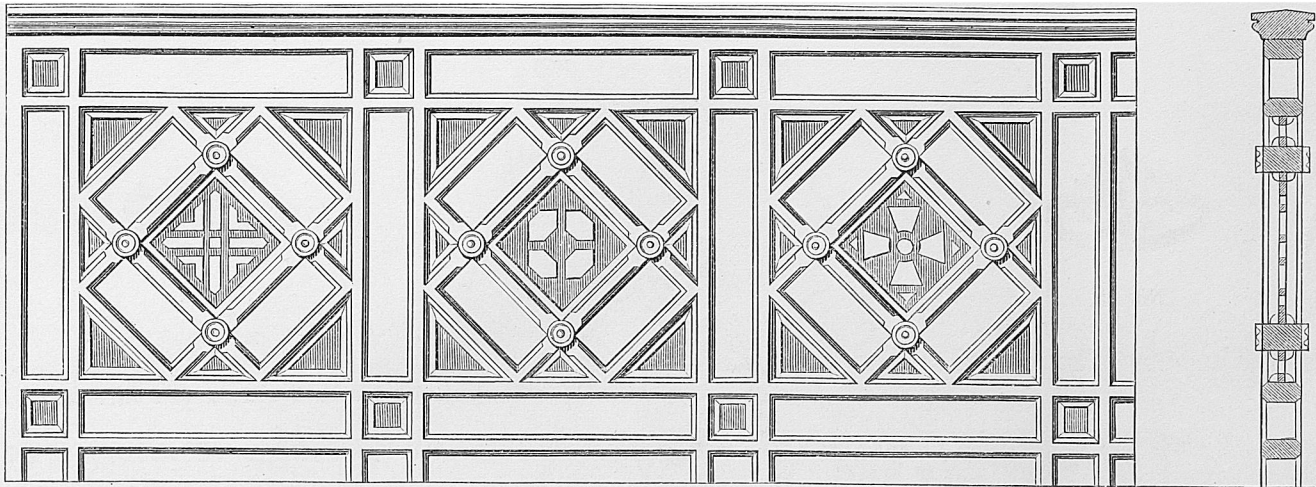


No. 24.

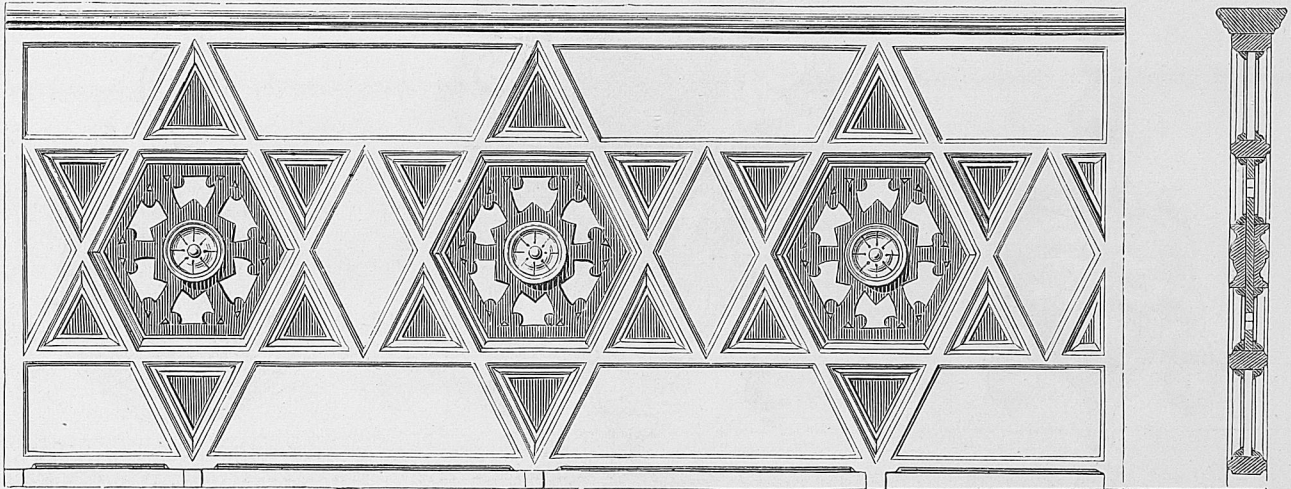
Toilet-table; with details in Nos. 4 and 5 of supplement.



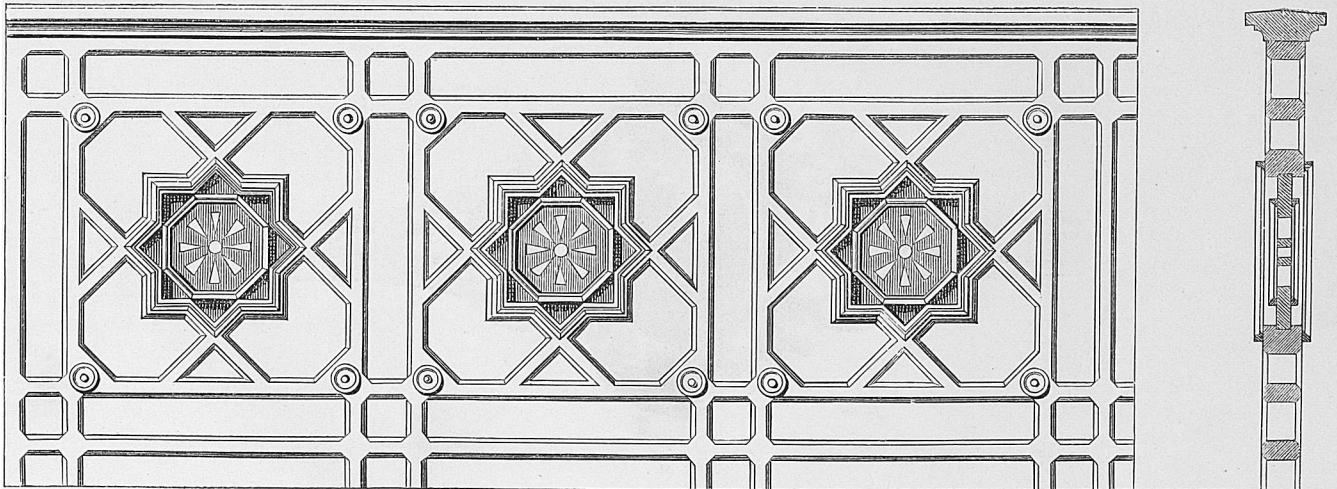
Nos. 25—30. Set of Jewellery, rings, ear-pendants, watch, bracelet and richly ornamented locket, to be worn on a chain instead of the brooch.



No. 31.

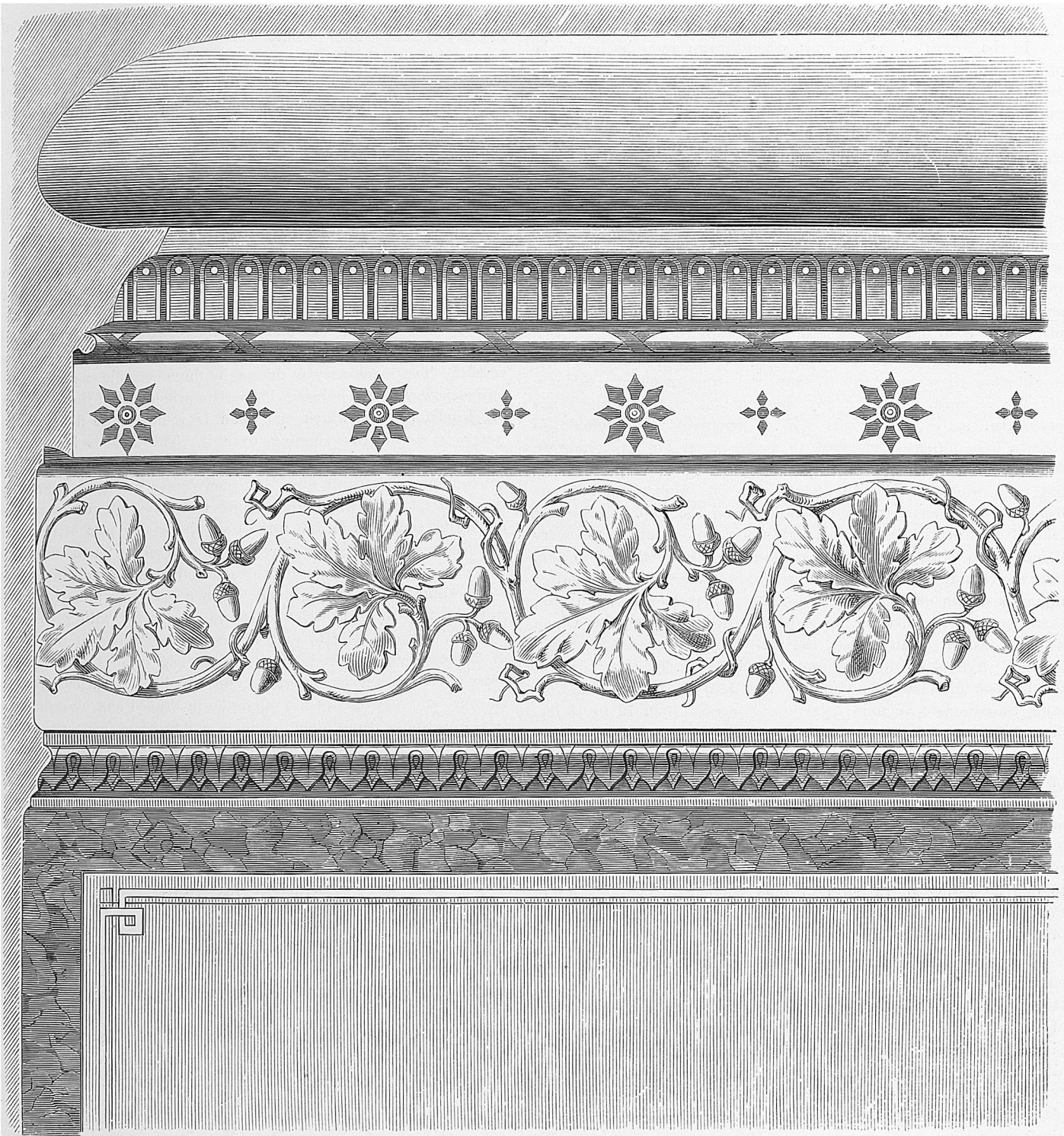


No. 32.



No. 33.

Nos. 31-33. Specimens of Wooden Parapets.



No. 34.

Portion of Upper Frieze and Cornice for interior decoration.